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**DIGITAL EXCHANGE OF UNPUBLISHED AUTHORIAL CONTENT
(A PRECONDITION FOR ESTABLISHING CREATIVE MARKET)**

**DIGITALNA BURZA NEOBJAVLJENIH AUTORSKIH SADRŽAJA
(PRETPOSTAVKA USPOSTAVLJANJU KREATIVNOG TRŽIŠTA)**

ABSTRACT

The creative industries are a prosperous sector with its basic organisation still being formalized. One of the indicators of legal and economic disorderliness of the creative market is also reflected in the nonexistence of transparent market of authorial content. Correspondingly, authorial content refers to a developed authorial idea, i.e. creative content which can be elaborated in accordance with basic entries including: authors' name, biography and portfolio, content title, annotation and/or extended abstract, key words and other features. Digital exchange of authorial content is hereby suggested as a model of an open and transparent market aided by digital technology. Such digital platform intended for advertising of authorial content enables open market communication, i.e. market competition in buying and selling of developed authorial ideas / content. The intention of this paper is to conceptualize digital exchange of unpublished authorial content offered in the domain of publishing industry. The paper also analyses basic conditions which need to be met by the advertisers and provided in production by digital platform organizers. Additionally, statistical metrics is envisioned and it would be a direct contribution to regulation and establishing of a market open to creative industries aided by digital channels of communication. The availability of statistical indicators would enable an insight into the functionality of digital exchange, measurement of economic impacts of trading with authorial content of creative industries as well as long-term expertise of quantitative economics.

Key words: creative industry, statistics measurement, digital marketplace, unpublished authorial contents, production, publishing industry.

SAŽETAK

Kreativna industrija prosperitetna je gospodarska grana čije je temeljno ustrojstvo još uvijek u formaliziranju. Jedan od indikatora pravne i ekonomske neuređenosti tržišta kreativnih proizvoda uočava se i u nepostojanju transparentnog tržišta autorskih sadržaja. Pri tome se pod autorskim sadržajem smatra razrađena autorska ideja, odnosno, takav kreativan sadržaj koji je moguće elaborirati s obzirom na njegove temeljne odrednice među kojima su: ime autora, životopis autora, portfolio autora, naslov sadržaja, anotacija i/ili prošireni sažetak, ključne riječi te žanrovska i druga određenja autorskoga sadržaja. Digitalna burza autorskih sadržaja predlaže se kao model otvorenog i transparentnog tržišta potpomognutog digitalnom tehnologijom. Takva digitalna platforma namijenjena oglašavanju autorskih sadržaja omogućuje otvorenu tržišnu komunikaciju, odnosno, tržišno natjecanje u kupnji i prodaji razrađenih autorskih ideja (autorskih sadržaja). Cilj rada konceptualizacija je digitalne burze neobjavljenih autorskih sadržaja ponuđenih u domeni nakladničke proizvodnje. U radu su analizirani temeljne pretpostavke koje oglašivači trebaju ispuniti, a organizatori digitalne platforme osigurati u produkciji. Predviđene su i statističke metrike koje bi bile drugi izravni doprinos uređivanju i uspostavljanju otvorenog tržišta kreativne industrije potpomognutog digitalnim kanalima komunikacije. Dostupnost statističkih indikatora omogućila bi uvid u funkcionalnost digitalne burze, ali i mjerenje gospodarskih učinaka trgovanja autorskim sadržajima kreativne industrije te dugoročne ekspertize kvantitativne ekonomije.

Ključne riječi: kreativna industrija, statističko mjerenje, digitalna burza, neobjavljeni autorski sadržaj, produkcija, nakladnička industrija.

1. Introduction

Over the last decade the creative industries phenomenon has resulted in numerous documents and authors striving to define scope and content of creative industries, among others, Baumol (2011), Caves (2000), Cowen (2011), DCMS (1998, 2001), Eurostat (2016), Twse (2011), UNCTAD (2008, 2010), UNESCO (1986, 2009) and WIPO (2003, 2015). A summary of a large number of definitions of creative industries was provided by Goto (2017:11) concluding that creative industries are characterized accordingly by three features. "First, creative industries contain cultural and economic aspects relating to cultural policy goals such as cultural diversity and access to culture, as well as economic policy goals. Second, creative industries are a combination of art, in the narrow sense, and commerce: the combination of a specific form of creativity, cultural content creation, and its delivery. Third, creative industries are defined to include both non-profit and for-profit organizations".

The focus of authors' reflection in this work is insufficient marketplace organization of (unpublished) authorial content. Namely, if creative industry products are observed as economic goods, then the first condition for doing business with authorial content is to advertise it in a free, and yet regulated market as a meeting place of supply and demand protecting, at the same time, the authorial idea and providing legal protection to the authors advertising their unpublished content. Additionally, the authors of this paper have recognized the potential of digital age to establish digital marketplace of unpublished authorial content providing consequently suggestions how to establish it and basic principles of business in digital marketplace of unpublished authorial content. Using digital marketplace of unpublished authorial content connected to performance of publishing companies as an example, uniqueness of such a marketplace is explained by the authors.

2. Exchange of unpublished authorial content in creative industries domain

Within the framework of creative industries it can be initially concluded that there are three active markets with established exchange of various finalizations of the same products. For example, the first step in implementation of a business idea implies exchange of unpublished authorial content, representing, in a way, a "prototype" of a future creative product. Once an author of a creative idea finds a buyer (producer) of his own authorial idea, a signed and certified contract leads to duplication of unpublished authorial content, i.e. its "publication" and preparation and placement on the market of finished products.

Considering the non-existence of such a platform which would enable transparent exchange of unpublished authorial ideas, this paper suggests a digital exchange of unpublished authorial content as a model of open and transparent market aided by digital technology. Such digital platform intended for advertising authorial content enables open market communication, i.e. competitive selling and buying of developed authorial ideas (authorial content), and it can be established for all creative industries sectors.

Justification for the proposition to establish the exchange of unpublished authorial content on digital platform in publishing industry is supported by Figure 1 depicting three dimensions through which the impact of authorial content in creative industries is observed: production, creation, reaching the public (Poole and Le-Phat Ho, 2011: 18). Described impact of digital technology, which finalizes unpublished authorial content into a published product in the domain of (literary) publishing production is depicted in the very centre of the circle in Figure 1. The same authors have characterized such an impact as being extremely high which is of great importance for this paper.

Figure 1 Impact of digital technologies by artistic discipline/practice

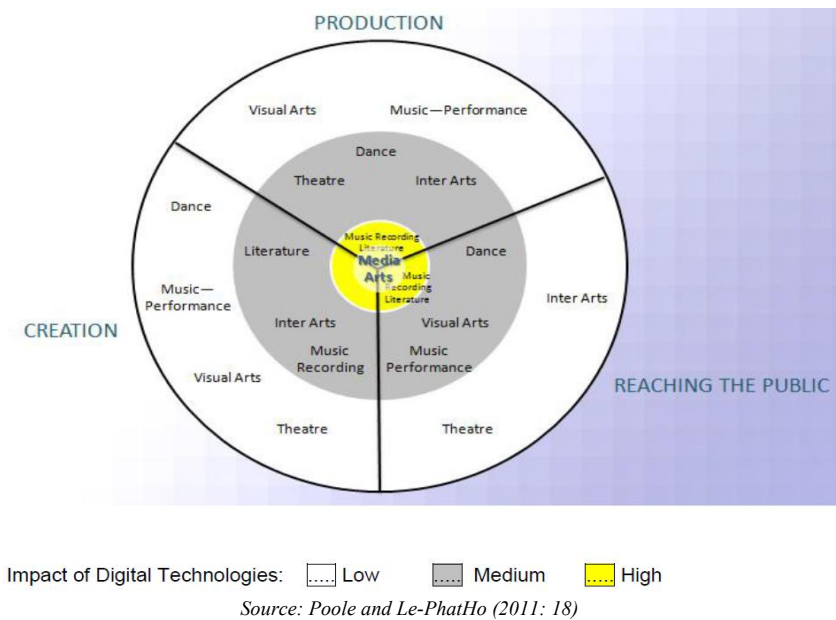


Figure 1 is based on reading and research for which Poole and Le-PhatHo (2011) assigned impact values of flow, medium or high and colour-coded graphic accordingly. Poole and Le-PhatHo (2011) created colour-coding to describe where digital technologies are having an impact in art disciplines and practice supported by Canadian public art funders.

The concept of *digital exchange of authorial content* which will be explained in the next chapter, originated from a number of presentations which took place on the occasion of *Creative treasury 2015* – the popularisation symposium of cultural and creative industry held at the Faculty of Economics in Osijek.

Some kinds of prototypes of digital CCI exchange which are to be adjusted and improved in the implementation process were presented by Horvat et al. (2015). Academic community was informed about the preliminary draft development exemplified by publishing production in the autumn of 2015 at the 3rd International conference on publishing trends and contexts. On the occasion the trio of authors (Mijoč, Horvat and Tomašević) presented the basic draft of digital exchange of authorial content which will be presented here in a concise version. Despite the fact that in a broader sense authorial content can refer to every developed authorial idea, in this case authorial content will be observed from publishing perspective implying authorial text.

3. Digital exchange of authorial content: example of authorial content in publishing domain

Publishing production is based on three key elements: authorial text, publishing design of authorial text (following the selection of text i.e. unpublished authorial content) and distribution of finalized publishing product. The first step in publishing production is creation of authorial text, and no less important step is the second one by which publisher selects authorial text which is to be formatted.

Exactly publisher's selection of authorial text is the subject of this debate since quality selection requires the first prerequisite to be met and this is the publisher's familiarity with all texts present and offered in a given place and period. At this very moment we consider it important to emphasize that current offer of authorial texts and respective publishing demand takes place in a market where authors are bidders of unpublished authorial content (texts), and publishers - demanders / seekers of the same. According to the basic law of supply and demand the same rule applies to this market implying that increased supply results in decreased demand, whereby disproportionately large number of potential authors and authorial content in relation to relatively low number of (big) publishers, creating therewith a sort of a publishing monopoly. Due to the mentioned reason, authors as bidders of their own content are thinking how to contact the publishers directly and how to inform them about existence of certain authorial content and its characteristics. Publishers, on the other hand, don't have the opportunity to gain insight into the whole offer of authorial content limiting thereby market competition to free communication of only those authors who managed to contact the interested publishers.

In other words, the process of communication between the authors with finished authorial content and publishers, who would potentially publish their content, stops and gets interrupted in the very beginning. Publishers do not have insight into all authorial content, and authors do not manage to inform them about the same.

One of possible digital age solutions is construction of digital exchange of authorial content. Conceptualization of such digital exchange rests on the fact that authorial work (published or unpublished) never becomes obsolete and has potential to be advertised on such a platform permanently.

The basic concept of digital exchange of authorial content rests on construction of digital platform on which authors could publish basic information about their completed, and yet unpublished authorial content. This information database would be available for inspection and

digital search to publishers and other interested financiers (film producers, publishers etc.), whereby the date of content announcement would at the same time serve as copyright protection. In order to avoid unsystematic and inconsiderate publishing of authorial content, the authors with the right to publish their content on digital exchange platform would have to meet two criteria: either be the members of DHK¹ i.e. HDP² or possess two reviews of their authorial content written by the members of the mentioned associations or academic institutions. Figure 2 contains the scheme of digital exchange of unpublished authorial content.

Figure 2 Digital exchange of unpublished authorial content

Author (identification number)	Information about unpublished authorial content /text (to be filled up by the author)		Publisher
	About authorial content:	About the author:	
Author 1	Manuscript title	Biography	Publisher 1
Author 2	Genre(s)	Portfolio	Publisher 2
Author 3	Key words	Memberships in professional and other associations	Publisher 3
...	Literary characteristic 1 (i.e. theme)	Awards and recognitions	...
	Literary characteristic 2 (i.e. style)	URL	
	Literary characteristic n (...)	Other information	
	Exchange publishing date	Exchange access date	
Author n		Contact	Publisher n

Source: authors

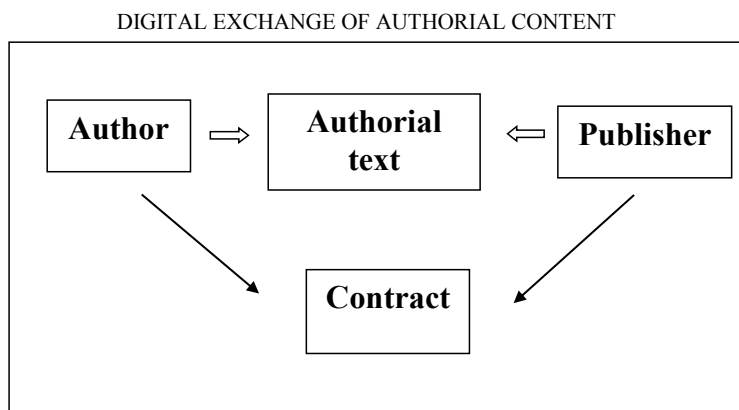
As shown in Figure 2, the author who opted for the possibility for his authorial content to be published would advertise basic information about his authorial content (title, key words, characteristics of literary text: genre, theme, style, annotation etc.), i.e. him/herself as the author (biography, contact, URLs). Exchange administrators authorize each publication individually if an author applies for the fist time. Permanent members of digital exchange of authorial content i.e. professional associations members (DHK and HDP) do not undergo verifications, except for periodic ones or in case of unethical publication practices by exchange users. Publication date of authorial content is at the same time protection of authorial idea since every publication is accompanied by a date clearly visible to all, whereas other information (such as reviews or parts of authorial content) can be provided to potential publishers upon request or in direct contact with the authors.

¹ DHK - Croatian Writers' Association, <http://dhk.hr/>
² HDP - The Croatian Writer's Society, <http://www.hrvatskodrustvopisaca.hr/hr/>

4. Discussion

Constitution of exchange of unpublished authorial content would enable informing publishers and other interested “producers” about existence of authorial content which is: completed, defined by key characteristics, accompanied by reviews or professional opinion and available for inspection on condition that specific author is contacted. For authors, on the other hand, this would mean the following: avoiding lobbies or other kinds of unethical communication present in the process of informing publishers about availability of certain authorial content, protecting their authorial idea at the moment of publication on digital exchange and public display and availability of authorial content to all interested “producers” (e.g. publishers, directors, producers etc). The mentioned implies that both authors and publishers, i.e. producers in the broadest sense would be provided with the opportunity to communicate directly and “do business” aided by digital technology. (Figure 3)

Figure 3 Business communication between authors and publishers aided by digital exchange of authorial content



Source: authors

To become reality here defined and envisaged digital exchange of unpublished authorial content would require both parties to have confidence and trust – both authors (content advertisers) and producers (in the given example – publishers), as well as all potential users of published information about authorial content. The mentioned trust can only be established if supported by institutions such as Ministry of Culture or European Commission bodies whose reputation can guarantee supervision and ethics in establishing and usage of such digital platform. Besides, construction of digital exchange of authorial content would enable direct communication on the market between author – producer (e.g. publisher), which would assure omission of mediators and lobbies (Horvat et. al, 2015). All interested parties would also get an insight into creative potential of the Republic of Croatia which would enable future statistical metrics of each creative industry stakeholder interested in advertising on digital exchange of unpublished authorial content.

The question arising is if there is enough interest to leave the monopoly in which big producers of unpublished authorial content are the monopolists and whether an open competition could be established in the supply and demand market of authorial content? The fact which is to enable open trading with authorial ideas become reality is digital age and simplified advertising of

authorial ideas on digital platform (exchange). The other big advantage of digital age is a simplified opportunity to conclude a contract between an advertiser of authorial idea and potential buyers. The third advantage of digital platform would be a possibility to construct new metric systems of creative industry which would speed up the process of its formalization and facilitate the realization.

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